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by the entrance of the bass on the C natural in the sixth bar; also the *Benedictus*, so wonderfully noble and sublime, and at the same time so simple and devotional. "Are we not tempted to suspect," says he, "that among the sketches there may have been here and there some little scraps more than are acknowledged in Süßmayer's letter; such, for example, as a very little morsel of the *Sanctus*, or of the *Benedictus*, or a wee bit of paper containing the beginning of the *Agnus*, and so on?" Other reviewers in the *Cecilia* corroborated their chief's opinions, adding that Mozart's genius undoubtedly shone out through these parts, though in a different spirit to that of the other portions.

Marx,\* one of the first musical critics of the age, says: "Where is there in the Requiem a single movement that does not show at least a trace of Mozart's art? Test this view by the *Agnus Dei*. Who can attribute to Süßmayer the violin figure, and the three phrases, *Dona eis requiem*? If Mozart did not write these—well! then is he who wrote them, a Mozart!"

Seyfried says it is "more than probable" that Süßmayer must have found sketches of these parts.

Rochlitz, in his review of the first publication of the work, and of Süßmayer's letter, says: "That a great part of the instrumental accompaniments may belong to Süßmayer, is quite possible; but his works already known subject his assertion of an important share in the Requiem to a tolerably severe criticism." He says, of the *Sanctus*, "A true *Sanctus*, full of exalted simplicity, magnificence and dignity. What mortal has more powerfully portrayed the repose and the immeasurable fullness of eternity, than is done here by the strengthened unison on the C natural, and following passage? The *Benedictus* is indisputably one of the most simple, agreeable, and universally captivating compositions either in the Requiem or elsewhere, on account of the easy, comprehensible, and natural melodies and harmonies which prevail throughout. It is impossible to extract separate beauties; on account of the great unity, the almost unexampled resemblance and correspondence of the separate parts, the beautiful and varied connections and combinations, saying nothing of many other excellencies, it would be necessary to bring up the whole." Regarding the *Agnus Dei*, he says: "This chorus also has many prominent characteristic beauties, particularly the noble, touching, and passionate expression of the prayer for eternal repose, three times repeated, in different keys, to the words, *Dona eis requiem*." He concludes: "After the opinions I have formerly expressed about Süßmayer, can it be supposed that I should attribute to such a composer, compositions which I consider worthy of such praise as this?"

Rochlitz believes that the repetition of the first movement was an intention of Mozart's, and that if the altered introduction to it be not his, it is as he would have written it.

Mosel wonders how the Abbé Stadler could have put faith in Süßmayer's exclusive claims; and expresses his astonishment that Süßmayer could have newly composed three essential movements in such a way as to have deceived the first art connoisseurs, for forty years, into the belief that they were Mozart's work.

(To be concluded in our next.)

## CRYSTAL PALACE.

THE Summer Concerts at this Establishment have been unusually excellent; the last one of the series, in which Mdle. Nilsson sang, as might be expected, attracting an enormous audience. Ballad Concerts have also been given with much success; Mr. Sims Reeves contributing several of his very best songs, in his very best style. The Operas in English have taken so firm a hold on the public as to enable many of our established vocalists to present themselves, in turn, as the heroines of some of the most popular lyrical works. Miss Blanche Cole has made so excellent an impression as to cause Mr. Vining to secure her for the *Galatea*, at the Princess's Theatre. Miss Hersee gave six performances, before her departure for America, and Miss Arabella Smythe has also been cordially welcomed. Of the future of Miss Edith Wynne, who made her first appearance in Wallace's Opera, *Mari-tana*, we can entertain no doubt: she is a thoroughly trained vocalist, and possesses a very good knowledge of stage effect. Our contemporaries are, however, we think, wrong in noticing this as her *débüt* on the stage; for we certainly remember to have seen her, with very great pleasure, in one of the Operettas at the Gallery of Illustration, under the management of Mr. German Reed.

## ACIS AND GALATEA.

THE most interesting musical event at this proverbially dull time of the year has unquestionably been the revival of Handel's *Serenata, Acis and Galatea*, at the Princess's Theatre, on Monday, the 2nd ult. Had Mr. Vining simply exercised his own discretion in placing this work upon the stage, instead of blindly adhering to the main features of the manner in which Mr. Macready presented it to the public twenty-seven years since, we think that the general effect would have been much better. Twenty-seven years ago, for instance, a clever and useful "director of the music," like the well known "Tom Cook," was permitted with impunity to go into partnership with a genius like Handel, and blandly to undertake the task of preparing his wares for the London market, altering them where necessary, and even, in many instances, substituting his own for those of his partner. Twenty-seven years ago, too, it was considered that to make a large body of people on the stage move their arms, legs, and heads, like one huge machine, was a wonderful result of the true system of training a chorus; and every sudden change of position was therefore duly applauded by a delighted audience; But we have got past all this; and in performing *Acis and Galatea* now, there is in reality no reason for going back to the time of Mr. Macready, save to retain any feature in his revival which would aid its effect, and fit in with our more modern feelings. In giving the part of Acis to a tenor, instead of to a contralto, Mr. Vining has done well; and he would have done still better had he searched about for a good English bass singer to represent Polyphemus. A "comic giant," such as Herr Formes makes him, is utterly out of keeping with the feeling of this beautiful Pastoral; and we cannot say that he compensates for this mistake by his singing; for even the air, "Oh, ruddier than the cherry," falls flatly upon the audience. Miss Blanche Cole's *Galatea* was in every respect a thoroughly satisfactory performance; her singing being marked throughout by the utmost truth of expression. Mr. Vernon Rigby is just the kind of tenor for Acis; the whole of the music lying excellently within his register. He made a real effect in "Love sounds the alarm;" and the beautiful song, "Love in her eyes sits playing," was given in the most finished style. Every praise is also due to Mr. Montem Smith for the painstaking manner in which he sang the small amount of music which fell to his share. The choruses were, on the whole, well rendered, "Wretched lovers," especially, showing unmistakable signs of careful rehearsal; but we are decidedly of opinion that it is somewhat unreasonable to make a body of choristers dance, as well as sing. When the work was performed at Drury Lane, we believe that a large number of vocalists

\* *Berlin Musikalische Zeitung*, 1825, page 379.